

CERTIFICATE OF AUTHORSHIP/ORIGINALITY

I certify that the work in this thesis has not previously been submitted for a degree nor has it been submitted as part of requirements for a degree except as fully acknowledged within the text.

I also certify that the thesis has been written by me. Any help that I have received in my research work and the preparation of the thesis itself has been acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

Signature of Student

A handwritten signature in black ink, appearing to read 'Andrew Barnum', written over a horizontal line.

Andrew Barnum



**Re-defining creativity,
with particular reference to its sustainability,
within the context of the creative industries discourse**

Andrew Barnum

Abstract:

Starting from a practitioner's standpoint, this study investigates creativity as a system in which individual talent, desire and ambition operate. In the context of sustaining these motivations, personally and commercially, I examine the creative industries discourse as an 'organising principle' and an 'historical evolution' of a system named to provide relevant frameworks and guidelines for the future sustenance of practitioners and patrons.

This thesis has arisen from an investigation into the changed conditions outlined within the creative industries discourse, an argument, for a potential re-definition of 'creativity' that better fits the conditions generated by the emerging knowledge economy. The study is viewed through the lens of my own 33 years of practice as an Artist, Designer and Musician.

The study considers the intrinsic struggle of free individuals to sustain their passion to generate deeper meaning within an industrialised system of livelihood initially created through a government policy initiative. The aim is to explain the individual practitioners' relationship to a system that contains numerous and complex tensions. My aim is to offer an understanding of an industrialised system that has responded to a shift in conditions in which individual talent and aspiration are 'forced' to function.

As part of our re-definition of creativity, we should be working to convert the prevalent 'precarious state' of creative practice into a more 'secure' livelihood and give greater recognition to the creative industries idea as a more consistent, broadly accepted cultural and economic imperative. Any re-definition of creativity needs to help reveal most creative practice as an under-recognised struggle with inconsistent tangible income as a reward for a life of passion and faith. Practitioners deeply believe in the value of their commitment to this very human work and their decision to choose a decidedly risky life-pathway.

For this study, in considering a re-definition of creativity, with particular reference to its sustainability, within the context of the creative industries discourse, I've investigated a range of conditions, definitions and 'realities' that affirm the need for a re-definition of creativity and its distribution in today's so-called 'creative age' and the emergent creative economy.

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